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# Expanding the American Canon: A Conductor's Compendium of Black American Orchestral Composers

Nseobong Ekpo

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EXPANDING THE AMERICAN CANON: A CONDUCTOR'S COMPENDIUM OF  
BLACK AMERICAN ORCHESTRAL COMPOSERS

by

Nseobong E. Ekpo

Bachelor of Music Education  
University of South Carolina, 2001

Master of Music  
University of South Carolina, 2005

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Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Conducting

School of Music

University of South Carolina

2015

Accepted by:

Donald Portnoy, Major Professor

Birgitta J. Johnson, Committee Member

Larry Wyatt, Committee Member

Andrew Gowan, Committee Member

Lacy Ford, Vice Provost and Dean of Graduate Studies

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## **DEDICATION**

To all of those composers of color who labored in the shadows...

## **ACKNOWLEDGEMENTS**

I would first like to thank my wife, Tami Ekpo, for her love, undying support, and editing! Without her support I could not have completed this document. I also would like to thank Dr. James Wanliss for his encouragement and tough love. My mother, Mrs. Rebecca R. Ekpo, is the best mother a son could have, and without her support I would not have been able to complete this undertaking. I would like to thank my committee members for patiently bearing with me during the process: Dr. Birgitta J. Johnson for her guidance and support (and *extra* patience); Dr. Portnoy for accepting me as a student and being my mentor all these years; Dr. Gowan for putting up with my one thousand questions about the degree process; and Dr. Wyatt for taking time out of his busy schedule to come to my conducting recitals. Greenville Presbyterian Church has been amazing and has continually prayed for me during this process. Most importantly, all honor goes to Him who was, and is, and is to come, my Lord and Savior Jesus Christ. Without His grace I wouldn't have anything.

## **ABSTRACT**

From the colonial days in the early 1600s until the present, Black Americans have contributed to the musical life of America. Black Americans and composers of African descent have contributed to symphonic music since the early days of Western Art Music. However, Black Americans have not been adequately represented in symphonic concert programs past or present.

This document aims to address the issue of accessible published works by Black Americans by presenting a current resource of available and ready-to-be-performed symphonic orchestral music by Black American composers. This document will include: A brief historical overview of contributions of Black Americans to the musical life of this country, a brief period-based overview of Black American composers in the symphonic tradition, and a current, updated compendium of published orchestral and symphonic works by Black Americans. In compiling this compendium, several archival and ethnographic methods were engaged to access rare and hard-to-find works, frequently programmed popular works, and contemporary works by more recent Black American composers. The information is presented in an alphabetized, easy-to-access index. This document will be a helpful and highly useful guide to conductors of high school, collegiate, community, or professional orchestras. There are 379 works listed in this index.

## **PREFACE**

This document is part of the dissertation requirement for the Doctor of Musical Arts degree in Conducting. The major portion of the dissertation consists of four public recitals, including a lecture-recital. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.

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## LIST OF ABBREVIATIONS

Accrdn .....	Accordion
Afl .....	Alto Flute
Amp pf.....	Amplified Piano
Asx .....	Alto Saxophone
Bari.....	Baritone Saxophone
Bcl .....	Bass Clarinet
Bjo .....	Banjo
Bs .....	Jazz Bassist
Btbn.....	Bass Trombone
Cbn.....	Contra Bassoon
Cel.....	Celesta
Cl.....	Clarinet
Dm.....	Drum Set
Ebcl .....	E-flat Clarinet
Eh.....	English Horn
Elec bs .....	Electric Bass
Fl .....	Flute
Gtr .....	Guitar
Hp.....	Harp
Hpschd .....	Harpsichord

Imprv pf .....	Improvised (jazz) Piano Player
Kbd .....	Keyboard
Mba .....	Marimba
Organ .....	Organ
Picc .....	Piccolo
Perc .....	Percussion
Pf .....	Piano
Ptpt .....	Piccolo Trumpet
SATB .....	Soprano, Alto, Tenor, Bass
Ssx .....	Soprano Saxophone
STBB .....	Soprano, Tenor, Baritone, Bass
Str .....	String Section*
Sx .....	Saxophone
Tbn .....	Trombone
Tpt .....	Trumpet
Timp .....	Timpani
Tsx .....	Tenor Saxophone
Vc .....	Cello
Vib .....	Vibraphone
Xyl .....	Xylophone

\*Standard orchestral string section comprised of 1st and 2nd violins, violas, cellos, and double basses.

## CHAPTER 1

### Introduction and Background

From the colonial era of the early 1600s to the present, Black Americans have contributed to the musical life of the United States. Composers and musicians of African descent have been active from the earliest recorded history of Western Art music (commonly referred to as classical music). However, their contributions to orchestral music are often overlooked.

Music has always been an integral part of Black American culture. During the colonial era in America (1619-1775), Black American musical repertoire included psalms, hymns, and spiritual songs as well as American, and African-influenced recreational folk music for dances, holidays, and other festivals.<sup>1</sup>

In the early nineteenth century, the first independent Black churches since the Revolutionary War were forming in northern free states, the first of which were Methodist congregations. These churches created and published their own hymnals. Later, in the antebellum South, there was a rise in camp meetings-- revivalist outdoor gatherings in which music played a large role in generating the fervor of spiritual renewal and evangelism. In New Orleans, dance bands led by Black Americans were in high demand, and a one-hundred-member Black

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<sup>1</sup> In New England in the mid 18<sup>th</sup> century, Blacks held a parallel "election" to elect informal Black leaders. Though not recognized by the Establishment at the time, these Black elections were accompanied by festivals of music and dancing. Eileen Southern. *The Music of Black Americans: A History*. New York: W. W. Norton & Company, 1997. pg. 52

symphony orchestra was born there in the 1830s. Led by violinist and conductor Jacques Constanin Deburque (1800-1861), the Negro Philharmonic Society was one of the first of its kind in the United States. In Philadelphia, under the direction of Francis Johnson (1792-1844), the Celebrated Cotillion Band and the Fine Quadrille Band gave several command performances in the U.S. and abroad.<sup>2</sup> Also at this time, Black schools that had a strong performing arts bent were being developed. In cities such as Baltimore, Charleston (SC),<sup>3</sup> Louisville, New Orleans, New York, and Philadelphia, numerous Black American bands entertained Black and non-Black audiences alike. Born a slave, piano virtuoso Thomas “Blind Tom” Green Bethune (1849-1909)<sup>4</sup> performed on tours managed by his owners throughout the U.S. and abroad.

During the Civil War (1861-1865) in both the Union and Confederate armies, Black American musicians formed glee clubs and regimental bands. After the war, Black American concert artists began to take the performance stage in greater numbers. Vocal artists included Nellie Brown Mitchell (1845-1924), Marie Selika Williams (1849-1937)<sup>5</sup> and Sissieretta Jones, also known as “Black Patti” (1869-1933).<sup>6</sup> Instrumental artists included violinists John Thomas Douglass (1847-1886) and Walter Craig (1854-192?).<sup>7</sup>

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<sup>2</sup> Johnson and four of his best bandsmen had a six-month tour in England, performing for the general public and even Queen Victoria in 1837.

<sup>3</sup> The Jenkins Orphanage Band was an example of one of these ensembles. Composer Edmund Thorton Jenkins was the son of the Orphanage’s founder.

<sup>4</sup> His birth name was Thomas Wiggins.

<sup>5</sup> Marie Selika Williams also gave a performance before Queen Victoria in October of 1883.

<sup>6</sup> Matilda Sissieretta Jones was known as “Black Patti” because of the similarity of her voice to the acclaimed prima donna of the period, Adelina Patti. Sissieretta performed for U.S. President Benjamin Harrison at the White House in February, 1892.

<sup>7</sup> Southern, 251.

During the first half of the twentieth century, Black Americans were involved in developing their own opera companies and choral societies such as the Fisk University Choir, the Hampton Institute Choir, the Hall Johnson Choir, and the Wings Over Jordan Choir.<sup>8</sup> The rise of stage bands for theaters, musicals, and dance halls occurred before World War I, led by Black American musicians such as James Europe (1881-1919),<sup>9</sup> composer/conductor Will Marion Cook (1869-1944)<sup>10</sup> and James Brymn (1881-1946). As in the Civil War, in World War I, Black American soldiers performed in military service bands, this time led by Black bandmasters. The 369<sup>th</sup> Infantry band led by James Europe was one of the premier Army National Guard service bands during that war era, giving command performances in France.<sup>11</sup>

Jazz has been considered by many to be America's "classical" music, and all of the creators of this form were Black Americans. Jazz grew out of the blues tradition and many consider Jelly Roll Morton to be the first jazz composer because he wrote down his music, as opposed to transmitting it orally as was the common practice.<sup>12</sup> After the birth of jazz (late 1800s to the 1920s) came the era of big bands and swing, dominated by Duke Ellington (1899-1974), Count Basie, and Lionel Hampton, along with their Anglo-American counterparts Glenn Miller,

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<sup>8</sup> Isaiah Rodriques McGee. *The Origin and Historical Development of Prominent Professional Black Choirs in the United States*. Tallahassee, FL: UMI, 2007. pg. vii.

<sup>9</sup> Europe developed the Clef Club Orchestra, a 125-member all-Black ensemble. From 1912-1915 this group performed at Carnegie Hall. In addition to standard orchestral instruments, this group also included banjos in abundance and mandolins and performed solely music by Black composers.

<sup>10</sup> Cook was instrumental in bringing the ragtime style to Broadway and wrote the music for the first full-length all-Black Broadway production: *In Dahomey* (1903).

<sup>11</sup> Pre-jazz music influenced modernist composers such as Stravinsky and Milhaud in works like *Ragtime* and *Le Creation du monde* respectively.

<sup>12</sup> Gunther Schuller. *Early Jazz: Its Roots and Musical Development* (New York, 1968), p. 137.

Benny Goodman, and Lucky Millinder. Ellington especially elevated and developed jazz forms beyond dance and entertainment to include chamber ensembles and orchestral forms.

One area in which the music of Black Americans has been traditionally neglected is in the concert performance hall. This is due to a number of factors: difficulty of getting music published and/or performed by major symphony orchestras, lack of funding for fellowships (e.g., Guggenheim award) to study and get published, resistance from publishers to publish music by Black Americans, lack of mentorship, and cultural acceptability (viz., perceptions by Black Americans and non-Black Americans that orchestral music is outside the realm of artistic expression by Black Americans). Black American composer T.J. Anderson (b.1928) noted in the *New York Times*, "It's inevitable, once you are identified — and you always are identified because of race — there's a certain different expectation...you know that you're not going to be commissioned by the major artistic institutions like the New York Philharmonic and the Metropolitan Opera."<sup>13</sup> These comments were made in 2014 but reflect a long-time, widely shared opinion among Black American composers about the state of affairs of their craft and their quest for significance and recognition.

In surveying the literature on Black American composers, a dominant theme in the twentieth century is the lack of access to publishers, performance opportunities, and study grants as well as difficulty in achieving lasting recognition. Research by Richard Greene listing the performances of music by

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<sup>13</sup> William Robin. "Great Divide at the Concert Hall: Black Composers Discuss Role of Race." *The New York Times* 8 Aug. 2014: pg. AR8.

Black American composers and organizing them by date reveals a spike in performances of Black American composers between 1940 and 1960. Green does not discuss why this rise took place but merely presents the information in a table.

On many occasions, a major symphony orchestra has retained the score and parts to a piece of music used in a world premiere. Once housed in the library of a particular orchestra, it becomes very difficult for another ensemble to get access to scores and parts of rare and hard-to-locate works. An example is Florence Price's *Symphony in E-minor*. The Chicago Symphony premiered it on June 15, 1933, in Chicago, but it has not been published officially.<sup>14</sup>

The purpose of the present compendium is to make available a convenient, comprehensive resource listing the published or otherwise available orchestral music by Black American composers.<sup>15</sup> Currently in the literature, this type of list exists only in fractured parts in several book sources, each of them incomplete. This document seeks to rectify that situation by specifically listing the orchestral music that is actually available, and where one is able to obtain the score and parts. It is not enough to champion greater diversity in programming in the concert hall by simply playing the same one or two William Grant Still pieces. When conductors look to discover the depths of Black American orchestral music, more meaningful experiences are shared by conductors, performers, and audiences alike. This body of work by the composers exists; it just needs to be

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<sup>14</sup> However, it has been performed in part or in its entirety on numerous occasions by various orchestras across the country since then.

<sup>15</sup> Sadly, many works by Black American composers have not been published. The majority of the entries in Aaron Horne's *String Music of Black Composers* exist as unpublished manuscripts.

rediscovered, given more exposure, and then performed. The intended audiences for this compendium are conductors of advanced high school, college, community, or professional orchestras.



## CHAPTER 2

### Notes on Selected Composers

Since many Black American composers and their orchestral music are relatively unknown, some notes on selected composers will be helpful to the conductor who is unfamiliar with these works. This chapter is not meant to be exhaustive but merely representative. An effective way to organize the composers and their works is to sort them by musical style period. All of the works discussed in this chapter are published, available to be programmed, and are listed in the compendium found in Chapter 4 of this document.

#### Classical Period

Black Haitian Chevalier de Saint-Georges (1745-1799), is considered by many to be the first Black composer of the classical period. He was born as Joseph Bologne de Saint-Georges and acquired the name Chevalier when he was made an officer of King Louis XV's bodyguard. Born in Haiti and reared in an upperclass family, Chevalier trained in France's Tessier de La Boëssière's *Académie royale polytechnique des armes et de l'équitation* (fencing and horsemanship school). He wrote operas, vocal music, symphonies, and chamber music.<sup>16</sup> Some of his music is available on the International Music Store Library

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<sup>16</sup> Little is known about his formal musical training.

Project (IMSLP)<sup>17</sup>. Saint-George also taught Wolfgang Amadeus Mozart for a brief term during Mozart's youth. Some available works by Saint-George are his *Two Symphonies, Op. 11*, and his set of *Violin Concerti* (Op. 2-5, and Op. 7).<sup>18</sup> His music is reminiscent of Haydn and is very vibrant. His violin writing is expressive and poses a technical challenge for the violinist, (there are numerous cross-string leaps.)

### **Romantic Period**

Edmund Dédé (1827-1903) was born in New Orleans, Louisiana, and received his musical training in Mexico and France. In addition to being a composer, Dédé was also a talented violinist. Dédé, along with several other composers of Creole descent, have been recently rediscovered by Conductor Richard Rosenberg. Some representative works are *Mephisto Masque*<sup>19</sup> and *Chicago: Grande Valse a L'Americaine* (both available through conductor Richard Rosenberg). Dédé's music is evocative of the French overture style made popular in the middle of the nineteenth century by composers such as Jacques Offenbach.<sup>20</sup>

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<sup>17</sup> "Category:Saint-Georges, Joseph Bologne." - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music. Accessed March 24, 2015. [http://imslp.org/wiki/Category:Saint-Georges,\\_Joseph\\_Bologne](http://imslp.org/wiki/Category:Saint-Georges,_Joseph_Bologne).

<sup>18</sup> These works are available (without scores) at :  
"Category:Saint-Georges, Joseph Bologne." - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music. Accessed March 24, 2015. [http://imslp.org/wiki/Category:Saint-Georges,\\_Joseph\\_Bologne](http://imslp.org/wiki/Category:Saint-Georges,_Joseph_Bologne).

<sup>19</sup> Available on:  
"Category:Dédé, Edmond." - IMSLP/Petrucci Music Library: Free Public Domain Sheet Music. Accessed March 24, 2015. [http://imslp.org/wiki/Category:Dédé,\\_Edmond](http://imslp.org/wiki/Category:Dédé,_Edmond).

<sup>20</sup> Visit Richard Rosenberg's site at  
Rosenberg, Richard. "Richard Rosenberg: Creole Romantics." Richard Rosenberg: Creole Romantics. Accessed March 24, 2015. <http://www.richardrosenberg.net/creoleromantics.html>. for information on other Creole romantics and exact timings and instrumentations of their works.

Samuel Coleridge-Taylor (1875-1912) was a British Black composer who greatly influenced Black American composers in America. Musicians in New York dubbed Coleridge-Taylor as the “African Mahler” due to his heavy, late-Romantic style. Coleridge-Taylor made three tours of the United States and was received by U.S. President Teddy Roosevelt in 1904 and later met African American poet Paul Lawrence Dunbar in London. *Hiawatha’s Wedding Feast*, a cantata with soloists, is his most famous work and is published as a complete set and also in its separate movements. These movements include (but are not limited to), *Hiawatha Overture*, *The Death of Minnehaha*, and *Hiawatha’s Departure*. Another work worthy of consideration and listed in this compendium is *Four Characteristic Waltzes*, as it demonstrates the composer’s mastery over this dance form and his prowess at orchestration.

### **Twentieth Century**

Woodville, Mississippi native William Grant Still (1895-1978) is considered to be the “Dean of African-American Composers,” primarily because of his prolific symphonic output. His *Symphony no. 1 “Afro-American”* (1930) was the first symphony by a Black American. It was also the first symphony by a Black American to be performed by a major orchestra: the Rochester Philharmonic conducted by Howard Hanson in 1931. This piece is most frequently programmed, but Still has many other works including *Symphonies 2, 3, 4, and 5* that are presently available through several publishers including William Grant Still Music (WGS), Carl Fischer, and Novello & Company.

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An often-overlooked female Black American composer of the same period is Florence Price (1887-1953). Price is best known for her *Symphony in E-minor*, which is currently unpublished and her chamber works *Moods* (1953) and *Suite for Brasses* (1930). Born in Little Rock, AR and most active in Chicago, IL, her work, *Dances in the Canebreaks* (circa 1953) is available, currently published by WGS music.

Important Black American composers of the generation after Still and Price are Ulysses Kay (1917-1995), born in Tucson, AZ and Pulitzer Prize winning composer, George Walker, born in Washington, D.C. in 1922. Kay has a neoclassical, angular style similar to that of composers Paul Hindemith and David Diamond. His *Once There was a Man* (1969) is a thematic oratorio with narrator and chorus that is based on selected quotes from George Washington, Abraham Lincoln, Martin Luther King Jr., and others. George Walker won his Pulitzer Prize for *Lilacs for Voice and Orchestra* (1995), a sixteen-minute work that includes a harpsichord in its orchestration.

David Baker (b. 1931) has composed symphonic orchestral music in addition to his more widely known jazz works including *Concertino for Cellular Phones* (2006) and *Shades of Blue* (1993). Born in Indiana, Baker is a distinguished faculty member at Indiana University School of Music in Bloomington, IN. Born and reared in New York, Alvin Singleton (b.1940) was the resident composer of the Atlanta Symphony between 1985 and 1988 and has had his works performed by the symphony orchestras of Atlanta, Boston, Cleveland, Philadelphia, and at least ten others. *After Fallen Crumbs* (1987), which has been recorded by the Atlanta Symphony, is representative of Singleton's work.

The music of baby-boom era composers Tania León (b. 1944), from Havana, Cuba, and George Lewis (b. 1952) born in Chicago, IL would make a great addition to or centerpiece in any orchestral concert program. León, a female composer of Cuban descent, uses strong Afro-Cuban impulses in her music and occasionally calls for the use of African instruments such as the batá drum. Her five-minute work, *Batá* is an example. Contemporary composer George Lewis, who teaches composition at Columbia University in New York, is a leading figure in electronic and experimental music. His work *Memex* (2014), premiered by the BBC Scottish Symphony Orchestra, displays his virtuosity as a contemporary-style composer.

Composers Daniel Bernard Roumain (b. 1970) based in New York and Jonathan Bailey Holland (b. 1974) born in Flint, MI, are representatives of the latest generation of Black American composers. Roumain has earned a doctorate from the University of Michigan and has studied with noted composers William Albright, William Bolcom, and Michael Daugherty. Roumain's *Call Them All* (2006) uses a laptop computer as part of its performance and his *Hip-Hop Essay* (1995) is one of the first works that fuses hip-hop and classical music in the concert hall. Jonathan Bailey Holland earned his Ph.D. in music from Harvard University and has studied with Ned Rorem and Bernard Rands. Holland teaches on the faculty at the Berklee School of Music and his *Shards of Serenity* (2012) is a tonal work touched with his own jazz-inspired harmonic language.

## CHAPTER 3

### Methodology

The compendium's formatting is modeled after the entry format in David Daniels' *Orchestral Music: A Handbook* (2005). Daniels' Handbook is also the most recent print resource that includes a listing of the orchestral music by Black American composers.<sup>21</sup> It is, however, limited in both the number of Black American composers listed and the number of their works cited. Only twenty-seven Black American composers are listed in the index and, for those who are listed, only a small number of their works are included. *Orchestral Music* is, however, a much broader source than earlier texts such as *Blacks in Classical Music* (1991) and *The String Music of Black Composers* (1988) because it contains works from all types of composers regardless of nationality, race, or ethnicity. The present compendium is modeled after *Orchestral Music* in its format and emphasis on published music, making it a good starting point from which to update available bibliographic resources. This study will be a twenty-first century compilation of the published orchestral music of Black American composers.

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<sup>21</sup> *Orchestral Music* is organized alphabetically by composer last name. It lists published works by these composers, duration, instrumentation, and contains publisher information for each work. In an appendix of this resource, composers groups are listed by nationality (e.g., French composers, Italian composers, etc.), gender (i.e., women composers), and race (viz., Black composers).

The current project does not include works that are currently out-of-print or unavailable. This includes extant copies that are housed at museums and research centers such as the Center for Black Music Research in Chicago. This study will be limited to works with score and parts available for performance. Future research should address orchestral works by Black American composers that are difficult to locate or need restoration. But for this study, such music has been excluded.<sup>22</sup>

Two significant documents are Aaron Horne's *String Music of Black Composers* (1991) and John Gray's *Blacks in Classical Music* (1988). These works are the most recent annotated listings of the orchestral music of Black American composers. I cross-referenced the names of the composers in Horne and Gray and created a spreadsheet. I did this to familiarize myself with the names of the composers and to determine which composers were listed in both sources. Attention was focused on composers who were listed in both sources, but composers who were only found in one of the sources were also included. Composers such as Jonathan Bailey Holland, (b. 1974) and Daniel Roumain (b. 1970), were included because their names were referenced in an August 8, 2014 *New York Times* article, "Great Divide at the Concert Hall: Black Composers Discuss Role of Race." This article is a series of interviews of Black American composers reflecting on their experiences and unique challenges on being a contemporary composer in America. While Horne and Gray are helpful resources, they are no longer current in several ways. Death dates have not been updated,

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<sup>22</sup>Many critical editions are needed. Most works by the older generation (born before 1900) and even some of the works of twentieth century Black American composers exist as hand-written manuscripts rather than printed scores and parts.

publisher information is outdated<sup>23</sup> and some of the works themselves are no longer available since the publication of Horne and Gray's books.

In order to obtain the most current information, I contacted publishers and asked about Black American composers included in their catalogues. For example, an executive of the Subito Music Publishing Company (located in Verona, NJ) provided the names of composers Michael Abels (b. 1962) and James Lee III (b. 1975). Relevant articles<sup>24</sup> that were found using *Répertoire International de Littérature Musicale* (RILM), *International Index to Music Periodicals* (IIMP), and J-STOR include: "The Black-American Composer and the Orchestra in the Twentieth Century," "Fifteen Black American Composers: A Bibliography of Their Works" and "Developments in Classical Music made by Black Composers in the Twentieth Century." There were several dissertations on notable Black American composers such as William Grant Still, Florence Price, and others. These resources did not reveal any new information that was germane to the topic of this document (i.e., current works that are published, instrumentation, and timings).

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<sup>23</sup> Many works have changed hands between two, three, and even four different publishers since the release of these two volumes. Many publishing companies went out of business, some were bought out by others; for example, Lauren Keiser Music bought Southern Music Company, and some composers went the route of self-publishing their works.

<sup>24</sup> The website <http://www.wqxr.org/#!/story/266404-timeline-history-black-classical-musicians/> was a helpful article that was an overview of contributions by Black Americans in the realm of classical music.



Finally, the compiled research index was cross-referenced with David Daniels' encyclopedia, *Orchestral Music: A Handbook* (2005).<sup>25</sup> Using all sources, a total of thirty-nine Black American composers were identified.<sup>26</sup>

### **Compiling the Compendium**

A spreadsheet listing the composers in alphabetical order was created. Internet research proved helpful in verifying and expanding beyond the brief listings found in Horne's and Gray's books. A Google™ search of the composers' names was initiated and, usually, a Wikipedia™ page or some type of page dedicated to the composer was found. Often, this search confirmed whether or not the composer was still living. Occasionally a publishing company of that composer's music was indicated. This process led to the discovery of the main publishers of orchestral concert music at this time:

Subito Music, Verona, NJ

G. Schirmer (AMP), NY, NY

American Composers Alliance, NY, NY

Sheet Music Plus, online

Carl Fischer, NY, NY

Theodore Presser, King of Prussia, PA

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<sup>25</sup> *Orchestral Music* is considered to be the most important source for orchestral conductors looking for repertoire.

<sup>26</sup> There were actually 32 names listed under Black Composers in *Orchestral Music*. Samuel Coleridge-Taylor, who I have included in my document due to his influence in America although he was British, was listed as well as four other composers who were of non-American origins. These include Antonio Carlos Gomes (Brazilian), Jose Joaquim Emerico Lobo de Mesquita (Brazilian), Jose Mauricio Nunes-Garcia (Brazilian), and Joseph Boulogne Saint-Georges (French).

Boosey and Hawkes, NY, NY

C.F. Peters, Glendale, NY

Lauren Keiser Music,<sup>27</sup> St. Louis, MO

[www.sheetmusicplus.com](http://www.sheetmusicplus.com), online

With the resulting information, I searched publisher catalogs and contacted publishers directly to see if any other Black American composers could be identified. Popular orchestral arrangements for works not originally written for orchestra such as Duke Ellington's "Harlem," originally for jazz band, were included because of the eminence of Duke Ellington and his status within the history of American music.

In addition, I contacted several living composers including Alvin Singleton, Jeraldine Herbison, Primous Fountain, Adolphus Hailstork, Jimmy Heath, Howard Harris, Anthony Davis, George Walker, and Regina Harris Baoicchi.<sup>28</sup> Also, published scholars of some of the composers in the document were consulted. Examples include Dr. Rae Linda Brown (Florence Price scholar), Dr. Jeannie Gayle Pool (Zenobia Powell Perry scholar), Richard Rosenberg (conductor and Edmond Dédé scholar), and Vincent Plush (arranger and Edmund Jenkins scholar).

The Music Orchestra Library Association (MOLA) was also accommodating. Since many of these works were performed only once or twice by a major orchestra, the librarians were extremely helpful in providing the

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<sup>27</sup> Lauren Keiser Music bought Southern Music Company in 2014.

<sup>28</sup> Most of the contact was via email, but I was able to speak to Primous Fountain, Howard Harris, Jimmy Heath, and Jeraldine Herbison on the phone as well.

whereabouts of these pieces.<sup>29</sup> Other organizations contacted include the Chicago-based Center for Black Music Research housed at Columbia College and the Sphinx organization of Detroit. Founded in 1997, the Sphinx organization's mission is to increase the involvement of African-Americans and Latino-Americans in the classical musical arts by hosting competitions, artist development workshops, and increasing education and access to these underrepresented minority groups. Sphinx "transforms lives through the power of diversity in the arts."<sup>30</sup>

Useful social media groups included the African-American Art Song Alliance and the Black Composers Music Facebook groups. Using the social media groups, I was able to meet at least one Black American orchestral composer and one Black American conductor who specializes in the orchestral works of Black American composers. Also present in these groups were scholars of Black American composers. Useful websites<sup>31</sup> include [www.Africlassical.com](http://www.Africlassical.com), a site which contains biographical information and discographies for many Black American composers; *Afrocentric Voices* ([www.afrovoices.com](http://www.afrovoices.com)), a resource dedicated more to Black performers of art songs; Black history sites [www.blackpast.org](http://www.blackpast.org), and *The History Makers* ([www.thehistorymakers.com](http://www.thehistorymakers.com)); and *Classical Music Recordings of Black Composers*

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<sup>29</sup> I was able to contact Ella Fredrickson, who is a key individual in the MOLA organization, and also the private music librarian for conductor Marin Alsop. Alsop conducted the works of James P. Johnson and released them on a CD. With this contact I was able to track down the work which otherwise was thought to be unavailable.

<sup>30</sup> Slogan found on the Sphinx organization's website ([www.sphinxmusic.org](http://www.sphinxmusic.org))

<sup>31</sup> Individual composer websites were not included.

(<http://astro.temple.edu/~rgreene/BlackComp/index.html>.)<sup>32</sup>, a website that contains information about performances of music by Black American composers by major U.S. symphony orchestras.

A recurring theme in the research findings was that many Black American composers in the early to mid-twentieth century were unable to get their music published. A challenge to publication of completed works is that many do not have *clean* scores and parts; they are handwritten and usually not printed. There have also been family estate disputes that tie up the ownership and distribution rights of several works by key figures such as Edmund Jenkins and Florence Price.

While many composers I contacted were helpful and supportive of this research project, others were more challenging. One example is Primous Fountain (b. 1949) who won two Guggenheim fellowship study grants before the age of twenty. For this study, he declined to provide exact timings and orchestrations for his self-published pieces and also did not wish to be included in this compendium because he does not like being termed a “Black” composer as well as for other personal reasons.

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<sup>32</sup> There were and continue to be performances of music by Black American composers by regional, community, and college orchestras also.

## **Summary**

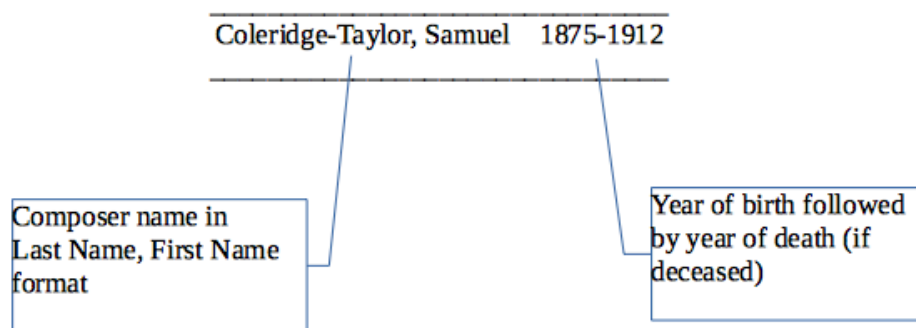
This compendium lists the orchestral and symphonic works of Black American composers. Titles, instrumentation, and timings of the works are listed, although there are a few instances where the exact timing was unavailable. The composers are listed alphabetically by last name and the works are listed alphabetically under each composer's name.

The resulting index contains 379 complete works. The dates of composition range from the 1860s to 2014. Among them there are: nineteen symphonies, twenty-four concertos, twenty-four works involving a chorus, twenty-two works featuring a narrator or solo vocalist, twenty-three string orchestra works, five works specifically suitable for an audience of children and one patriotic work. The remaining works not in any of the above listed categories are of a general nature. They range from symphonic dances and arrangements to overtures and tone poems. It is the hope of this author that with the broad range of symphonic forms listed above, high school, community, collegiate, and professional conductors will be successful in growing their audiences by programing music from an expanded canon of American composers via the inclusion of often overlooked published orchestral music by Black American composers.

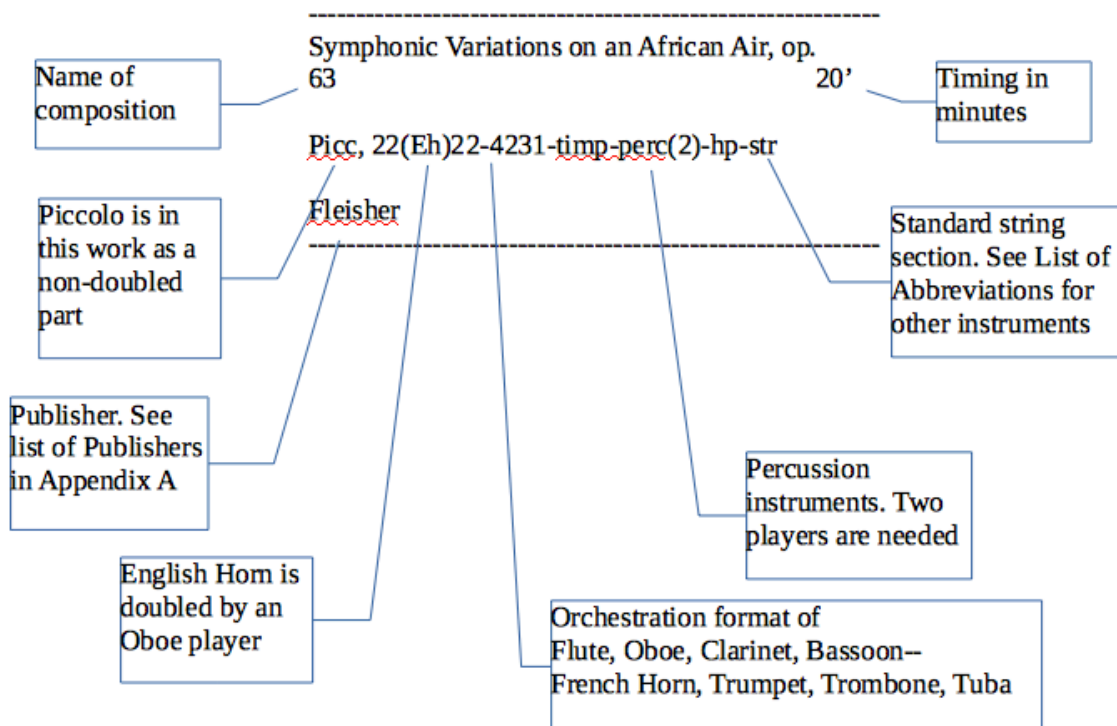
## CHAPTER 4

### INDEX ENTRY DIAGRAM

Composer Entry



Composition Entry



## COMPOSERS AND WORKS INDEX

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### **Abels, Michael                      1962-**

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Affectionate Objects                      10'

Picc, Eb, Bcl, 2222-4331-timp-perc(3)-hp-str

Subito Music

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American Variations on Swing Low, Sweet  
Chariot                                      9'

Picc, Eh, Bcl, 2222-4331-timp-perc(3)-pf-bs-  
Dr-str

Solo Trumpet

Subito Music

---

Dance for Martin's Dream                      13'

Picc, 22(Eh)2(Eb)2-4331-timp-perc(2)-hp-str

Subito Music

---

Delights and Dances                      12'

str  
soli string quartet

Subito Music

---

Frederick's Fables                      37'

2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-  
str

Subito Music

---



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Frederick's Fables #1: Frederick                      7'

2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-  
str

Subito Music

---

Frederick's Fables #2: The Greentail Mouse                      10'

2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-  
str

Subito Music

---

Frederick's Fables #3: Alexander and the  
Wind-up Mouse                      11'

2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-  
str

Subito Music

---

Frederick's Fables #4: Theodore & the  
Talking Mushroom                      9'

2(Picc)2(Eh)2(Bcl)2-2220-timp-perc-hp-cel-  
str

Subito Music

---

Global Warming                      8'

Picc, 2222-4331-timp-perc(2)-hp-str

Subito Music

---

How Majestic	5'
Picc, Eh, Bcl, 2222-4331-timp-pf-bs-dr-str SATB Chorus	
Subito Music	
I'm Determined	5'
2222-4331-timp-pf-bs-dr-str SAT(no B) Chorus, Gospel-Style Soloist	
Subito Music	
More Seasons	12'
Picc, 2222-2200-timp-hpscd-str	
Subito Music	
Outburst	5'
Picc, Eb, 2222-4331-timp-perc-str	
Subito Music	
Tribute	3'
Picc, 2222-4231-timp-perc(3)-str	
Subito Music	
You're a Grand Old Flag	4'
2222-4331-timp-perc(3)-pf-elec bs-dr-str	
Subito Music	
<b>Adams, Leslie</b>	<b>1932-</b>
Citiscap (Piano Concerto)	24'
2222-4221-timp-perc-str	
American Composers Alliance	
Dunbar Songs	23'
1111-2000-timp-perc-hp-str Solo Soprano or Tenor voice	
American Composers Alliance	

Hymn to Freedom	12'
fl/cl/bcl/asx, tpt, tbn,tba-perc, pf-str Solo Soprano, Tenor and Baritone voice	
American Composers Alliance	
Love Expressions	10'
1111-1110-perc(2)-hp-pf-str	
American Composers Alliance	
Nightsongs	14'
1111-2000-timp-perc-hp-str Solo Mezzo-soprano voice	
American Composers Alliance	
Ode to Life	12'
2222-4320-bstbn-tmp-3 perc-str	
American Composers Alliance	
The Righteous Man	25'
0000-2000-tmp-perc-hp-str SATB Chorus	
American Composers Alliance	
Symphony no. 1	56'
2222-4221-tmp-3 perc-str	
American Composers Alliance	
<b>Anderson, Thomas J.</b>	<b>1928</b>
Bahia, Bahia	13'
2222-2110-perc-str	
Subito Music	
Chamber Symphony	14'
1111-1110-perc(2)-hp-str	
Subito Music	



Classical Symphony	15'
2222-4231-tmp-perc-pf-str	
American Composers Alliance	
Concerto for Two Violins and Chamber Orchestra	14'
2(picc)222-2100-timp-str Two Solo Violins	
American Composers Alliance	
Fragments	20'
Picc, Eh, Bcl, Cbsn, 2222-4331-timp-perc-str, imprv pf	
Subito Music	
Horizon '76	60'
Eh, Bcl, Cbsn, Asx, Tsx, 2(picc)222-4331-timp-pf-perc-str Soprano voice	
American Composers Alliance	
In Memoriam-Malcom X	10'
picc, asx, 2222-4331-perc(2)-pf-str Soprano voice	
Subito Music	
Intervals	60'
3333-4331-timp-perc(3)-str	
American Composers Alliance	
Introduction and Allegro	10'
2222-4231-tmp-perc-str	
American Composers Alliance	
Ragged Edge (a Ragtime Reflection)	12'
1111-2110-perc-pf-str	
Subito Music	

Six Pieces for Clarinet and Chamber Ensemble	13'
Picc, Eh, Bcl, 1111-1111-timp-perc-hp-str Solo Bb Clarinet	
Subito Music	
Squares: An Essay for Orchestra	10'
2222-4321-tmp-2 perc-str	
American Composers Alliance	
Symphony in Three Movements	15'
2222-4221-tmp-perc(2)-str	
American Composers Alliance	
<b>Baiocchi, Regina Harris 1956-</b>	
African Hands	16'
tenor recorder, 2222-4331-perc(3)-timp-str Solo ashkio, batá, conga, dgembe drums	
Regina Harris Baiocchi	
Communion	15'
mba-str	
Regina Harris Baiocchi	
Muse	6'
3222-4331-timp-perc(4)-str	
Regina Harris Baiocchi	
Orchestral Suite	12'
2222-2222-perc(3)-str	
Regina Harris Baiocchi	

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**Baker, David N. 1931-**


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Le Chat Qui Peche 34'

Picc, Eh, Bcl, Cbn 2222-4321, btbn-timp-  
perc-str

Associated Music Publishers

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Concerto for Cello 15'

1111-2000-timp-perc-str (no vc)  
Solo Cello

Associated Music Publishers

---

Concerto for Brass Quintet and Orchestra 22'

3333-4323-timp-perc(2)-str

Subito Music

---

Concerto for Tenor Saxophone and  
Chamber Orchestra 20'

2222-1210-tmp-perc-pf-dm-str  
Solo Tenor Saxophone

Subito Music

---

Concertino for Cellular Phones 14'

Picc, Cbn, 2222-4331-timp-perc-str  
Cell phone soloists

Lauren Keiser Music

---

Homage: Bartok, Bird, Duke 16'

1111-0211-perc(2)-hp(2) -str

Lauren Keiser Music

---

Images of Childhood 17'

3333-4331-timp-perc(2)-str

Lauren Keiser Music

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Jazz Suite for chamber orchestra and rhythm  
section 20'

2111-2210-perc-hp-pf-gtr-str

Subito Music

---

Kosbro 13'

3333-4331-timp-perc-xyl-pf-str

Associated Music Publishers

---

The Masque of the Red Death Ballet Suite 22'

Picc, Cbn, 2222-4331-timp-perc(2)-str

Lauren Keiser Music

---

Refractions 20'

Str

Lauren Keiser Music

---

Shades of Blue 24'

2222-4331-timp-perc(3)-pf-str

Lauren Keiser Music

---

Two Improvisations 8'

Picc, Eh, Bcl, Cbn 2222-4321, btbn-tmp-  
perc-str  
Jazz Combo: dm/pf/cb

Associated Music Publishers

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**Coleridge-Taylor, Samuel 1875-1912**


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Ballade, op. 33 in A minor 13'

Picc, 2222-4231-timp-perc-str

Kalmus, Luck's

---

Bamboula: Rhapsodic Dance 9'

3222-4231-timp-perc-str

Novello and Co  
(www.musicsalesclassical.com)

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Christmas Overture	5'
2122-2230-timp-perc(2)-hp-str	
Boosey, Luck's	
Danse negre, op. 35, no. 4	6'
Picc, 2222-4230-timp-perc(3)-str	
Kalmus, Luck's	
The Death of Minnehaha	40'
3(picc)222-4231-timp-perc(2)-hp-str SATB chorus, solo soprano, solo baritone	
Kalmus, Luck's, Novello	
Four Characteristic Waltzes	16'
3222-4231-timp-perc-str	
Novello and Co (www.musicsalesclassical.com)	
Hiawatha's Departure	40'
3(picc)222-4231-timp-perc(2)-hp-str SATB chorus, solo soprano, solo tenor, solo baritone	
Kalmus, Luck's, Novello	
Hiawatha Overture	5'
2212-4321-timp-perc-hp-str	
G. Schirmer Music	
Hiawatha's Wedding Feast	32'
2222-4321-timp-perc-hp-str	
Kalmus, Luck's, Novello, G. Schirmer Music	
Noviette, op. 52, no. 1, A major	5'
Perc-str	
Kalmus	

Noviette, op. 52, no. 2, C major	7'
Perc-str	
Kalmus	
Noviette, op. 52, no. 3, A minor (Valse)	5'
Perc-str	
Kalmus	
Noviette, op. 52, no. 4, D major	4'
Perc-str	
Kalmus	
Petite suite de concert, op. 77	16'
Picc, 2222-4230-timp-perc(3)-str	
Boosey, Kalmus, Luck's	
Symphonic Variations on an African Air, op. 63	20'
Picc, 22(Eh)22-4231-timp-perc(2)-hp-str	
Fleisher	
Three Dream Dances	9'
3222-4231-timp-perc-hp-str	
Novello and Co (www.musicsalesclassical.com)	

## Cunningham, Arthur 1928-1997

Line Drive	7'
Str	
Theodore Presser Music	
Lullabye for a Jazz Baby	7'
2(picc)23(Bcl)1-2220-perc(3)-hp-str	
Theodore Presser Music	

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**Davis, Anthony C. 1951-**

---

Amistad Symphony 35'

4(picc)3(Eh)4(Bcl[2])4(Cbn)-443(Btbn)1-  
timp-perc(3)-dr-hp-str  
Mezzo Soprano

G. Schirmer Music

---

Esu Variations 11'

4(picc)444(cbn)-443(btn)1-timp-perc(3)-str

G. Schirmer Music

---

Jacob's Ladder 8'

23(Eh)3(Bcl)2-4331-timp-perc(3)-dm-hp-str

G. Schirmer Music

---

Malcom's Prison Aria, from the opera "X: The  
life and Times of Malcom X" 8'

2(pic)12(2sx)2(cbn)-2120-timp-perc(3)-pf-str  
Solo Baritone

G. Schirmer Music

---

Maps 25'

0000-0000-timp-trap-xyl-vib-glock-mba-steel  
dm-hp-str  
Solo Violin

G. Schirmer Music

---

Notes from the Underground 9'

2(picc)222-2221-perc-xyl-mba-vib-pf-str

G. Schirmer Music

---

Still Waters 17'

2111-2010-timp-perc-vib/mba-hp-pf-str

G. Schirmer Music

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Tales of the Signifying Monkey 15'

3(picc)3(Eh)3(Bcl)3(Cbn)-4331-timp-perc(3)-  
hp-str

G. Schirmer Music

---

Wayang No. 5 25'

2(picc)12(Ebc,Bcl)1-2120-timp-perc(4)-str

G. Schirmer Music

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**Dawson, William 1899-1990**

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Negro Folk Symphony 35'

Picc, Eh, Bcl, Cbsn-2222-4231-timp-perc(3)-  
hp-str

G. Schirmer Music

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**Dédé, Edmund 1827-1903**

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Chicago: Grande Valse A L'Americaine 9'

2222-2222-timp-perc-str

Richard Rosenberg

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**Dickerson, Roger D. 1934-**

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For the Love of Jesus 10'

2(pic-3(eh)3(b cl)2-4331-timp-perc-pf-str  
Solo Soprano

Peer Music Classical

---

Musical Service for Lewis: A Requiem for  
Louis Armstrong 15'

3(picc)3(Eh)3(b cl)2; 4431-timp-perc-hp-pf-  
str;  
Optional two-part mixed chorus

Peer Music Classical

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New Orleans Concerto	??
3(picc)3(Eh)3(b cl)2-4331-timp-perc-str Solo Piano	
Peer Music Classical	
Orpheus an' his Slide Trombone	??
3333-4341-timp-perc-pf-hp-str Narrator	
Peer Music Classical	
<b>Ellington, Duke</b>	<b>1899-1974</b>
Black, Brown and Beige	18'
Picc, Eh, Bcl, Asx, Bari, Cbn, 2222-4431-timp-perc(2)-dm-hp-str (arr. by Maurice Peress)	
G. Schirmer Music	
Black, Brown and Beige	35'
Picc, Eh, Bcl, Asx, 2122-4331-timp-perc-dm-hp-pf-jazz bass-str (adapted by Jeff Tyzik)	
G. Schirmer Music	
Caravan	3'
Reed1(fl, cl)+reed2(cl, bcl)+reed3(fl, cl)+reed4(Eh)+1111-2330-timp-vib-mba-conga(2)-pf-hp-gtr-str (arr. by Morton Gould)	
G. Schirmer Music	
Ellington Portrait	16'
Picc, Eh, Bcl, Asx, 2122-4331-timp-perc(2)-drmkkit-hp-pf-jazz bass-str (arr. and edited by Jeff Tyzik)	
G.Schirmer Music	

The Golden Broom and the Green Apple	15'
Picc, Eh, Bcl, Cbn, 3333-4441-timp-perc-dms-hp-str	
G. Schirmer Music	
Grand Slam Jam	12'
23(Eh)4(Bcl)3(Cbn)-4431-timp-perc(2)-hp-str (arr. By Luther Henderson, Jr.; ed. Maurice Peress)	
G. Schirmer Music	
Harlem	18'
Picc, Bcl, Asx(2), Tsx(2), Bari, 2222-4331-timp-perc(2)-hp-str (arr. by Maurice Peress)	
G. Schirmer Music	
Harlem	18'
Picc, Eh, Bcl, Asx(2), Tsx(2), Bari, 3222-4531-timp-perc(2)-hp-kbd-str (arr. by Luther Henderson; ed. by John Mauceri)	
G. Schirmer Music	
Mood Indigo (five brass setting)	5'
Eh, Asx(2), Tsx(2), 1111-0320-dmkit-pf-gtr-hp-str (arr. by Morton Gould)	
EMI Music Inc	
Mood Indigo (six-brass setting)	5'
Eh, Asx, Tsx, Bcl, Bari, 1111-0330-dmkit-pf-gtr-hp-str (arr. by Morton Gould)	
EMI Music Inc	

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New World A-Comin' 10'

Eh, Bcl, 2232-4431-timp-perc(2)-pf-jazz  
bass-str  
(arranged by Luther Henderson; ed.  
Jeff Tyzik)

G. Schirmer Music

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Night Creature 17'

Bcl, Asx(2), Tsx(2), Bari, 2222-4431-timp-  
perc(2)-hp-str  
(transcribed by David Berger)

G. Schirmer Music

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Nutcracker Suite (After Tchaikovsky) 19'

22(Eh)3(Bcl)2-4331-asx/tsx-jazz bass-perc-  
str  
(orch. By Jeff Tyzik)

G. Schirmer Music

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The River 30'

Picc, Eh, Bcl, 2222-4331-timp-perc(2)-hp-pf-  
str  
(orch. By Ron Collier)

G. Schirmer Music

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Satin Doll 3'

2222-4430-vib-pf-str  
(arr. Calvin Jackson)

Tempo Music Inc

---

Solitude 3'

Hp-cel-str  
(arr. Morton Gould)

EMI Music Inc

---

Sophisticated Lady 4'

Hp-cel-str  
(arr. Morton Gould)

EMI Morton Gould

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## Fountain, Primous 1949-

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Exiled 13'

4(afl)332-4331-timp-hp-pf-str

Associated Music Publishers

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Manifestation 15'

32222-4531-timp(2)-perc(3)-pf-str

Associated Music Publishers

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Ritual Dances of the Amaks 24'

3342-4330-timp-perc-pf-str

Associated Music Publishers

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## Hailstork, Adolphus 1941-

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An American Port of Call 10'

3(picc)223(Cbsn)-4321-timp-perc(3)-pf-str

Theodore Presser Music

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Baroque Suite 12'

Str

Theodore Presser Music

---

Break Forth for Chorus and Orchestra

Str, SATB

Theodore Presser Music

---

Celebration for Orchestra 4'

2(picc)332-4331-timp-perc(5)-str

Adolphus Hailstork

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Church Street Serenade 7'

Str

Theodore Presser Music

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Fanfare on Amazing Grace	3'
2222-2331-timp-perc-Str	
Theodore Presser Music	
Intrada	1'
Picc, 2222-4331-timp-perc(3)-str	
Theodore Presser Music	
My Lord, What a Mourning	8'
2222-2200-timp-perc-pf(cel)-str	
Lauren Keiser Music	
Serenade	25'
2222-3000-hp-cel-str	
Theodore Presser Music	
Sonata da Chiesa	20'
Str	
Southern Music	
Sonata for Trumpet (or Clarinet) and String Orchestra	??
Str, solo trumpet or clarinet	
Theodore Presser Music	
Songs of Isaiah	14'
Ebcl, Bcl, 2222-2220-perc(2)-str	
Lauren Keiser Music	
Symphony No. 1	20'
2222-2200-timp-str	
Lauren Keiser Music	
Symphony No. 3	41'
3222-4331-timp-perc(3)-str	
Theodore Presser	

Three Spirituals for Orchestra	8'
2222-2331-timp-perc(2)-str	
Theodore Presser Music	
Two Romances for Viola and Chamber Orchestra	10'
1111-1000-str solo viola	
Theodore Presser Music	
Violin Concerto for Violin and Orchestra	25'
2222-2200-timp-perc(2)-hp-str	
Theodore Presser Music	

### **Harris, Howard C. Jr. 1940-**

Folk Psalm for Orchestra	5'
3232-4321- Perc(3)-Str	
Lauren Keiser Music	

### **Heath, James "Jimmy" 1926-**

Afro-American Suite of Evolution	60'
2 A.Sax, 2 T.Sax, B.Sax; 0441- Pf-Gtr-Dr- Perc(2)-str STBB soloists	
MJQ Music	

### **Herbison, Jeraldine 1941-**

Ain't I a Woman, Narrative for Voice and Orchestra	11'
2222-4221-timp-perc-str Narrator	
Jeraldine Herbison	
Chorale and Invention	5'
str	
Jeraldine Herbison	

Concertino for Viola and Orchestra	19'
2222-4221-timp-perc-str solo viola	
Jeraldine Herbison	
Concerto No. 1 for Cello and Orchestra	25'
2222-4221-timp-perc-str Solo cello	
Jeraldine Herbison	
The Good King	7'
2222-4221-timp-perc-str	
Jeraldine Herbison	
Junket	2'
Pf-str	
Jeraldine Herbison	
Memories of Old Bethlehem	23'
2222-4221-timp-perc-str	
Jeraldine Herbison	
Memories of Old Bethlehem #2	11'
2222-4221-timp-perc-str	
Jeraldine Herbison	
Promenade for Chamber Orchestra	9'
1011-1000-timp-str	
Jeraldine Herbison	
Serenade No. 1	3'
str	
Jeraldine Herbison	
Serenade No. 2	4'
str	
Jeraldine Herbison	

Serenade No. 3	3'
str	
Jeraldine Herbison	
Serenade No. 4	5'
str	
Jeraldine Herbison	
Suite no. 1 in C major	5'
str	
Jeraldine Herbison	
Suite no. 2 in F major	9'
str	
Jeraldine Herbison	
Suite no. 3	15'
1100-0000-str optional narrator	
Jeraldine Herbison	
Symphony no. 1	35'
2222-4221-timp-perc-str	
Jeraldine Herbison	
Theme Pieces for Winter	6'
str	
Jeraldine Herbison	
Variations for String Orchestra	6'
str	
Jeraldine Herbison	



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**Holland, Jonathan Bailey 1974-**

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Actions Rendered: Interpretations of Pollock  
for Three Orchestras 17'

Orchestra A: 2222-1100-perc(2)-pf-str  
Orchestra B: 0000-3241-timp  
Orchestra C: 2222-1100-perc(2)-hp-str

Jonathan Bailey Holland

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Anansi and the Moss Covered Rock 12'

2222-0200-perc-str  
Narrator

Jonathan Bailey Holland

---

Concerto for Cello and Orchestra 12'

2222-4331-timp-perc(3)-hp-str

Jonathan Bailey Holland

---

Fanfares and Flourishes on an Ostinato 5'

2222-2321-perc(3)-str

Jonathan Bailey Holland

---

Four Sections 13'

3222-4331-timp-perc(3)-str  
Narrator

Jonathan Bailey Holland

---

Halcyon Sun 16'

4333-4431-timp-perc(3)-hp-str

Jonathan Bailey Holland

---

House of Dreams 10'

3233-4231-timp-perc(2)-hp-pf/cel-str

Jonathan Bailey Holland

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It's About Time 8'

2232-4331-timp-perc-str  
Narrator

Jonathan Bailey Holland

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Martha's Waltz 5'

2222-3221-perc-pf-str

Theodore Presser Music

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Motor City Dance Mix 8'

Picc, Bcl, 3333-4431-timp-perc(3)-hp-str

Jonathan Bailey Holland

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Motor City ReMix 8'

2222-4231-perc(3)-hp-str

Jonathan Bailey Holland

---

The Party Starter 3'

2222-4220-perc(2)-pf-str

Jonathan Bailey Holland

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Primary Movements (Ballet) 30'

0030-4331-timp-perc(4)-elec bass, pf-str

Jonathan Bailey Holland

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Shards of Serenity 4'

2222-4230-perc(2)-pf-hp-str

Jonathan Bailey Holland

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Whitman's War 12'

2222-4331-timp-perc(3)-hp-str  
Solo soprano

Jonathan Bailey Holland

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**Johnson, James Louis "J.J" 1924-2001**

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Rondeau for Quartet and Orchestra 18'

1121-2000-vib-pf-Bs-Dm-str

MJQ Music

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**Joplin, Scott 1868-1917**

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The Entertainer 5'

1(picc)010-0111-perc-pf-str  
(arr. D.S. Delisle; ed. Gunther Schuller)

Belwin, Luck's

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Maple Leaf Rag 3'

1(picc)010-0111-perc-pf-str  
(ed. Gunther Schuller)

Belwin, Luck's

---

Ragtime Dance 4'

1(picc)010-0111-perc-pf-str  
(ed. Gunther Schuller)

Belwin, Luck's

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**Kay, Ulysses S. 1917-1995**

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Ancient Saga 8'

Pf-str

Carl Fischer Music

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Aulus 14'

0000-2000-perc-str  
Solo flute

Carl Fischer Music

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Chariots 15'

Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc-hp-str

Carl Fischer Music

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Choral Triptych 15'

Str  
SATB Chorus

American Music Publishers Inc.  
(www.musicsalesclassical.com)

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Concerto for Orchestra 18'

2222-4331-timp-perc(3)-str

Carl Fischer Music

---

Danse Calinda (ballet suite) 14'

2(picc)1(Eh)21-2220-timp-perc-pf-str

Carl Fischer Music

---

Fantasy Variations 15'

2(picc)222-4331-timp-perc(4)-str

MCA

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Inscriptions from Whitman 25'

2(picc)223-4331-timp-perc-hp-str  
SATB chorus

Carl Fischer Music

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Markings 18'

3(picc)3(Eh)3(Bcl)3(Cbn)-4331-timp-perc(4)-str

MCA

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Of New Horizons 8'

3(picc)3(Eh)3(Bcl)3(Ebn)-4331-timp-perc-pf-cel-hp-str

Edition Peters

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Once There was a Man 17'

Picc, Bcl, 3232-4331-timp-perc-hp-str  
Narr, SATB Chorus

Carl Fischer Music

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Portrait Suite	18'
2(picc)222-4331-timp-perc(2)-hp-str	
Carl Fischer Music	
Presidential Suite	12'
Picc, 3222-4331-timp-perc-str	
Carl Fischer Music	
The Quiet One Suite	16'
1111-1110-perc-pf(cele)-str	
Carl Fischer Music	
Quintet Concerto	17'
Bcl, 3(picc)232-3110-timp-perc-str Solo brass quintet	
Carl Fischer Music	
Reverie and Rondo	7'
Picc, 3222-4331-timp-perc-str	
Carl Fischer Music	
Reverie and Rondo (smaller orch.)	7'
2121-2221-timp-perc-str	
Carl Fischer Music	
Scherzi musicali, for Chamber Orchestra	17'
1111-1000-str	
MCA	
Serenade	18'
2222-4331-timp-str	
Associated Music Publishers Inc. (www.musicsalesclassical.com)	
Sinfonia in E	20'
2(picc)222-4331-timp-str	
Carl Fischer Music	

Six Dances for String Orchestra	19'
Str	
MCA	
Song of Jeremiah: A Cantata	20'
2222-2221-timp-perc-pf-hp-str SSA chorus, Solo Baritone	
Carl Fischer Music	
Southern Harmony	20'
Picc(2), Eh, Bcl, Cbn 2222-4331-timp-perc(2)-str	
Carl Fischer Music	
String Triptych	5'
Str	
Carl Fischer Music	
Suite for Orchestra	17'
3333-4331-perc-pf-str	
Associated Music Publishers Inc. (www.musicsalesclassical.com)	
Suite for Strings	14'
Str	
Edition Peters	
Symphony No. 1	24'
Picc, Eh, Bcl, Cbn, 3333-4331-timp-perc-str	
Carl Fischer Music	
Theater Set for Orchestra	15'
3(picc)3(Eh)3(Bcl)2-4331-timp-perc(3)-hp-str	
MCA	

Three Pieces after Blake	14'
1(picc)121-2210-perc-str Solo high voice	
Carl Fischer Music	
Umbrian Scene	15'
2222-4331-timp-perc(4)-hp-str	
MCA	
The Western Paradise	16'
Picc, Eh, Bcl, Cbn, 3333-4331-timp-perc(3)-hp-str Narrator	
Carl Fischer Music	
<b>Lee III, James</b>	<b>1975-</b>
A Different Soldier's Tale	23'
Picc, Eh, Bcl, Cbn 2222-4331-timp-perc-hp-pf/cel-str	
Subito Music	
Beyond Rivers of Vision	14'
Eh, Cbn, 2222-4331-timp-perc(3)-hp-pf(cel)-str	
Subito Music	
Chuphshah! Harriet's Drive to Canaan	12'
Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc-hp-str	
Subito Music	
Come Unto Me	5'
2222-2220-timp-str SATB Chorus	
Subito Music	

Lamb of God, who Liveth	8'
org-str SATB Chorus, Soprano	
Subito Music	
Sukkot Through Orion's Nebula	20'
Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc-hp-pf(cel)-str	
Subito Music	
<b>León, Tania Justina</b>	<b>1944-</b>
Acana	13'
2(picc)22(Bcl)2-2221-perc(2)-pf-str	
Peer Music Classical	
Batá	12'
Picc, Eh, Bcl, 2222-2221-perc(2)-hp-cel-str	
Peer Music Classical	
Bele	??
2000-0430-perc-pf-str	
Peer Music Classical	
Carabali	17'
Eh, Bcl, Cbn, 3(picc)222-4331-timp-perc(3)-hp-pf-cel-str	
Peer Music Classical	
Concerto Criollo	20'
2222-4430-str solo Piano, and solo Timpani	
Peer Music Classical	

Desde...	19'
Bcl, Cbn, 3(2 picc)-2(Eh)22-4332-timp-perc(3)-hp-pf/cel-str	
Peer Music Classical	
The Golden Windows	30'
2(picc, AltFl)1(Eh)00-0100-perc-hpsd-pf-str	
Peer Music Classical	
Horizons	10'
Picc, Eh, Bcl, Cbn, 2222-4300-timp-perc(2)-str	
Peer Music Classical	
Inura	25'
perc(5)-str SATB Chorus	
Peer Music Classical	
Kabiosile	8'
Picc, Eh, Bcl, Cbn, 2222-4230-timp-perc-str solo Piano	
Peer Music Classical	
Para Viola y Orquesta	18'
2(picc, AltFl)22(Bcl)2(Cbn)-2210-timp-perc(2)-cel-str Solo Viola	
Peer Music Classical	
Tones	18'
2210-1011-timp-perc(2)-pf-str	
Peer Music Classical	

<b>Lewis, George</b>	<b>1952-</b>
Memex	17'
3333-4331-timp-perc(3)-str	
George Lewis	
Virtual Concerto	??
3333-4331-timp-perc(3)-str improvising computer piano soloist	
George Lewis	
<b>Lewis, John Aaron 1920-2001</b>	
Alexander's Fugue	6'
str Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Concert Piece (In Memoriam)	20'
3222-4321-perc-hp-str Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Django	6'
str Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Encounter in Cagnes	12'
str Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
England's Carol	7'
1111-0000-hp-str Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	

Fanfare (a salute to Basie)	5'
Bcl, Cbn, 3322-4431-timp-perc-vib-bells-hp-str	
MJQ Music	
Jazz Ostinato	6'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc-cel-bells-hp-str	
Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Kansas City Breaks	7'
str	
Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Milano	6'
str	
Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Original Sin (Ballet)	24'
Bcl, 2211-2110-Dm-perc(2)-str	
MJQ Music	
The Queen's Fancy	5'
1111-2321-str	
Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Sketch	6'
str	
Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	

The Spiritual	7'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc-cel-bells-hp-str	
Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
Tales of the Willow Tree	10'
2222-4431-timp-perc-hp-str	
MJQ Music	
Three Windows	8'
str	
Soli Vibraphone, Piano, Bass, Drum set	
MJQ Music	
<b>Moore, Carman</b>	<b>1936-</b>
Gospel Fuse	23'
3(picc)3(Eh)3(Bcl)3(Cbn)-4331-ssx-elec bass-timp-perc(2)-hp-pf-elec org-str	
Gospel quartet of solo soprano and accompanying trio of SSA	
(pianist and organist do some improvisation)	
Peer Music Classical	
<b>Moore, Dorothy Rudd</b>	<b>1940-</b>
From the Dark Tower	22'
Eh, Bcl, 2222-4321-btbn-cel-timp-str	
Solo mezzo soprano	
American Composers Alliance	
In Celebration	7'
1010-0000-perc-pf-str	
Solo Baritone, SATB Chorus	
American Composers Alliance	

One at a Time, Two at a Time *from the opera, Frederick Douglass* 6'

Eh, Bcl, Bsn, 2121-0200-timp-perc-pf-str  
Soprano solo

American Composers Alliance

Symphony No. 1 15'

Picc, Bcl, Cbn, 2232-4331-timp-perc(3)-str

American Composers Alliance

Transcension 10'

1110-0000-str

American Composers Alliance

Weary Blues 5'

Eh, Bcl, 2222-2200-timp-pf-str

American Composers Alliance

### Moore, Undine Smith 1904-1989

Scenes from the Life of a Martyr 43'

Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc(3)-hp-str

SATB Chorus, solo soprano, solo alto, solo tenor, solo bass, narrator

Carl Fischer

### Perkinson, Coleridge Taylor 1932-2004

Mop/Mop: A Symphonic Sketch 7'

Picc, Eh, 2233-4431-perc(2)-str

Lauren Keiser Music

Worship: A Concert Overture 6'

3(picc)222-4331-timp-perc(2)-congas-str

Lauren Keiser Music

### Perry, Julia 1924-1979

A Short Piece for Large Orchestra 8'

Picc, Eh, Bcl, Cbn, 2222-4321-timp-perc-pf(cel)-hp-str

Peer Music Classical

A Short Piece for Small Orchestra 8'

2222-2220-timp-perc-pf-str

Peer Music Classical

Fragments from the Letters of St Catherine 10'

Eh, Bcl, Cbn, 1111-1110-timp-perc-hp-str  
Soprano, SATB Chorus

Peer Music Classical

Homage to Vivaldi 8'

Picc, 2222-4220-Baritone Horn-timp-perc-hp-str

Peer Music Classical

Piano Concerto in Two Uninterrupted Speeds 11'

Acl, 2222-4320-timp-perc-str  
Solo piano

Peer Music Classical

Piano Concerto No. 2 ??

Asx, 3(picc)232-4320-timp-perc-str  
Solo piano

Peer Music Classical

Stabat Mater 20'

Str  
Solo contralto

Peer Music Classical

Symphony No. 4	??
Bcl, Tsx, 3(picc)222-4230-Baritone Horn- perc-hp-pf-cel-str	
Peer Music Classical	
<b>Perry, Zenobia Powell 1908-2004</b>	
Cake Walk	3'
Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)	
Jeannie Pool Music	
Fire Music	3'
Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)	
Jeannie Pool Music	
Jumping Over the Broom	2'
2111-2211-timp-perc(3)-str (orch. by Jeannie Pool)	
Jeannie Pool Music	
Overture to Tawawa House	3'
Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)	
Jeannie Pool Music	
Prelude to Act II of Tawawa House	2'
Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)	
Jeannie Pool Music	
Sunday Dance Tune	2'
Picc, 1111-2211-timp-perc(3)-str (orch. by Jeannie Pool)	
Jeannie Pool Music	

<b>Price, Florence 1887-1953</b>	
Dances in the Canebrakes	9'
2(picc)22(bcl)2-3320-asx-timp-perc-hp-str	
WGS (William Grant Still Music)	
<b>Roumain, Daniel Bernard 1970-</b>	
Call Them All: Fantasy Projections for Film, Laptop and Chamber Orchestra	18'
1111-1111-vib-pf-str laptop computer, digital video	
Subito Music	
Child	10'
2222-2210-perc-elec.bs-str	
Subito Music	
Club Dance Manifesto	20'
2222-2221-perc-pf/synth-str	
Subito Music	
Dancers, Dreamers and Presidents	21'
Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc(3)- dm-pf/synth-str	
Subito Music	
Darwin's Meditation for the People of Lincoln	90'
1110-1110-bs-dm-str Soli: Singer, Violin, Keyboard Actor	
Subito Music	
Grace	8'
1111-1110-dr-elec.bs-str 2 soprano voices	
Subito Music	



Haitian Essay	9'
Picc, 2222-4321-timp-perc-hp-pf-str	
Subito Music	
Harlem Essay	20'
Picc, 2222-4321-timp-perc-pf-str digital audio tape	
Subito Music	
Harvest	7'
1111-1110-str Solo Baritone	
Subito Music	
Hip Hop Essay	20'
Picc, Bcl, Cbn, 2222-4331-timp-perc-hp- pf/cel-str	
Subito Music	
Human Songs and Stories	20'
Picc, 2222-4321-timp-perc-hp-str Narrator community members	
Subito Music	
La, La, La, La	6'
1111-1000-perc-bs-str Subito Music	
Tuscaloosa Meditations	15'
2000-0000-str Solo Trumpet	
Subito Music	
Voodoo Violin Concerto	24'
2222-2221-timp-perc-hp-pf-str Solo Violin	
Subito Music	

We March: Concerto for Guitar & Strings	23'
str Solo Guitar	
Subito Music	
Woodbox Violin Concerto	10'
Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc-dm- hp-synth-str Solo violin	
Subito Music	

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## Singleton, Alvin 1940-

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56 Blows	12'
3(picc)3(Eh)3(Bcl)3(Cbn)-4331-perc(3)-hp- pno-str	
Schott Music Corporation	
A Yellow Rose Petal	17'
2(picc, afl)2(eh)2(bcl)2(cbn)- 2210-perc(2)- cel-str	
Schott Music Corporation	
After Choice	8'
str	
Schott Music Corporation	
After Fallen Crumbs	7'
33(Eh)33(Cbn)-4321-timp-perc-str	
Schott Music Corporation	
BluesKonzert	17'
2222-2220-str	
Schott Music Corporation	
Brooklyn Bones	18'
111(Bcl)1-1110-hp-str	
Schott Music Corporation	

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Cara mia Gwen	15'
222(Eb)2-4220-str	
Schott Music Corporation	
Durch Alles	15'
3(2. afl, 3. pic)3(3. eh)3(3. bcl)3(3. cbn)-4331 str	
Schott Music Corporation	
Eine Idee ist ein Stueck Stoff	10'
str	
Schott Music Corporation	
Even Tomorrow	15'
3(pic)33(ebcl)3(cbn)-4331-timp-perc(4)-hp-pf(cel)-str	
Schott Music Corporation	
PraiseMaker	22'
2222-4321-timp-perc-str	
Schott Music Corporation	
Say You Have This Ball of Meaning	15'
hp-accrdn-perc(2)-str Solo Baritone	
Schott Music Corporation	
Shadows	21'
3(pic, afl)3(3. eh)3(2. ecl, 3. bcl)3(3. cbn)-4331-timp(2)-perc(2)-hp-str	
Schott Music Corporation	
Sinfonia Diaspora	12'
3(3. pic)3(3. eh)3(3. bcl)3(3. cbn)-4301-hp-str	
Schott Music Corporation	

Umoja--Each One of Us Counts	23'
3(afl, pic)3(eh)3(3. bcl)3(3. cbn)-4331 timp-perc(3)-hp-str	
Schott Music Corporation	
When Given a Chance	16'
3(3. picc)2(eh)3(2nd also Ebcl., 3rd also B cl)3-4331-timp-perc(3)-str	
Schott Music Corporation	
<b>Smith, Hale</b>	<b>1925-2009</b>
By Yearning and by Beautiful	6'
str	
Carl Fischer Music	
Contours for Orchestra	9'
2222-4431-timp-perc-hp-pf-str	
Edition Peters	
Innerflexions	12'
Picc, Eh, 2222-2221-timp-perc(2)-pf-hp-str	
Carl Fischer Music	
Lift Ev'ry Voice and Sing	3'
(by J.Rosamond Johnson, arr. by Hale Smith)	
2222-4331-timp-perc-str	
Carl Fischer Music	
Meditations in Passage	27'
Bcl, Cbsn, 2222-4230-timp-perc(2)-pf-hp-str Solo baritone, Solo soprano	
Carl Fischer Music	
Meditations in Passage (chamber version)	27'
Ssx, 1010-0120-perc-pf-str Solo Baritone and Solo Soprano	
Carl Fischer Music	

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Music for Harp and Orchestra 12'

1212-2000-str  
Solo Harp

Carl Fischer Music

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Ritual and Incantations 16'

Picc, Eh, Bcl, 2222-4331-timp-perc(3)-hp-str

Edition Peters

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Two Love Songs of John Donne 8'

1111-1000-str

Carl Fischer Music

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## **Still, William Grant 1895-1978**

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Afro-American Symphony 24'

3(picc)342-4331-timp-perc(3)-hp-cel-bjo-str

Novello & Co  
(www.musicsalesclassical.com)

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The American Scene: The East (Suite 1) 8'

Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str

WGS

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The American Scene: The South (Suite 2)  
12'

Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str

WGS

---

The American Scene: The Old West (Suite 3)  
8'

Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str

WGS

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The American Scene: The Far West (Suite 4)  
8'

Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str

WGS

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The American Scene: A Mountain, a Memorial, and a Song (Suite 5) 15'

Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str

WGS

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Archaic Ritual 21'

Eh, Bcl, Cbn, 3(picc)333-4331-timp-perc-cel-hp-str

Carl Fischer Music

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Bells 7'

Eh, 3(picc)23(Bcl)2(Cbn)-4331-timp-perc-hp-pf(cel)-str

MCA

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Black Bottom 10'

3(picc)13(Ebcl,Bcl)2-2321-timp-perc(2)-str

WGS

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The Black Man Dances 11'

11(Eh)4(Ebcl,Bcl)0-1330-2asx, C melody sx,  
tsx-gtr-tenor banjo-perc-str  
Solo Piano

WGS

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Darker America 9'

Eh, 2222-1110-perc-pf-str

Carl Fischer Music

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A Deserted Plantation	19'
Picc, Eh, Bcl, 1131-1331-2asx-2tsx-bsx-gtr/banjo-timp-perc(3)-hp-pf-str (ed. Dane Teter)	
WGS	
Dismal Swamp	12'
3333-4331-timp-perc-hp-str	
Carl Fischer Music	
Fanfare for American War Heroes	1'
Picc, Eh, Bcl, 2222-4331-timp-perc(2)-hp-str	
WGS	
Festive Overture	10'
Eh, Bcl, 3(picc)222-4331-timp-perc-cel-hp-str	
Carl Fischer Music, WGS	
From the Black Belt	12'
Bcl, 2121-3300-timp-perc-hp-str	
Carl Fischer Music	
In memoriam: The Colored Soldiers Who Died for Democracy	6'
Eh, Bcl 3(picc)23(Bcl)2-4331-timp-perc(3)-hp-str	
MCA	
Kaintuck	13'
Eh, 3(picc)23(Bcl)2-4331-timp-perc-str Solo Piano	
Carl Fischer Music	
La Guiblesses	18'
Eh, Bcl, 3(picc)222-4331-timp-perc-hp-str	
Carl Fischer Music	

Lenox Avenue (Choreographic Street Scenes)	23'
Asx, bsx, tsx, bcl, 2(picc)2(Eh)22-3320-timp-perc-pf(cel)-str SATB Chours	
WGS	
Lenox Avenue: Blues	3'
1121-2210-pf-str	
WGS	
The Little Song that Wanted to be a Symphony	15'
2(picc)2(Eh)22-3321-timp-perc-cel-hp-str Narrator, Solo soprano, alto voices	
Carl Fischer Music	
Los Alnados de Espana	12'
Picc, Eh, Bcl, 2222-4331-timp-perc-str	
Carl Fischer Music	
Old California	10'
Eh, 3(picc)233-4331-timp-perc(3)-hp-str	
WGS	
Pages from Negro History	12'
2222-4231-perc-pf-str Narrator	
Carl Fischer Music, WGS	
Out of the Silence	4'
Pf-str	
WGS	
Poem	14'
Eh, 3(picc)33(Bcl)2(Cbn)-4331-timp-perc(3)-hp-cel-str	
MCA	

Sahdji	45'
Eh, Ebcl, Bcl, 2(picc)222-4221-timp-perc-str Solo Bass voice, SATB chorus	
Carl Fischer Music	
Serenade	9'
2(picc)222-3221-timp-perc-hp-str	
Carl Fischer Music, WGS	
Suite for Violin and Orchestra	15'
Eh, Bcl, Cbsn, 2122-4331-timp-perc-hp-str Solo Violin	
Carl Fischer Music	
Symphony no. 2 "Song of a New Race"	25'
Eh, 3(picc)23(Bcl)2-4331-timp-perc-cel-hp-str	
Carl Fischer Music	
Symphony no. 3	25'
Eh, 3(picc)23(Bcl)2-4331-timp-perc-cel-hp-str	
Carl Fischer Music	
Symphony no. 4 "Autochthonous"	28'
Eh, Bcl, Cbn, 3(picc)222-4331-timp-perc-cel-hp-str	
Carl Fischer Music	
Symphony no. 5 (The Western Hemisphere)	22'
Eh, Bcl, 3(picc)222-4331-timp-perc(3)-hp-cel-str	
WGS	
The Peaceful Land	10'
2222-3221-hp-str	
Carl Fischer Music	

Wood Notes	20'
2(picc)2(Eh)22-2320-timp-hp-cel-str	
Southern Music (Lauren Keiser Music)	
<b>Swanson, Howard 1907-1978</b>	
Concerto for Orchestra	20'
2222-2231-timp-perc(2)-str	
G. Schirmer	
Fantasy Piece	19'
Str Solo soprano saxophone or clarinet	
G. Schirmer	
Music for Strings	10'
Str	
G. Schirmer	
Night Music	9'
1111-1000-str	
G. Schirmer	
Short Symphony	12'
2222-2210-timp-str	
G. Schirmer	
Symphony no. 1	25'
2(picc)222-4231-timp-perc(2)-str	
G. Schirmer	
Symphony no. 3	25'
3(picc)3(Eh)3(Bcl)2(Cbn)-4331-timp-perc(4)-cel-str	
G. Schirmer	

## **Tillis, Frederick Charles 1930-**

Caprice 5'

Str

American Composers Alliance

Concerto for Piano (Jazz Trio) and  
Symphony Orchestra ??

2222-4331-timp-perc(2)-str  
Solo piano, Solo bass, Solo drum set

American Composers Alliance

Concerto for Trio and Orchestra 21'

0000-1100-timp-perc-str  
Solo flute (picc, Afl), Solo cello, Solo Piano

American Composers Alliance

The Cotton Curtain 5'

1121-4321-timp-perc-str

American Composers Alliance

Designs for Orchestra 1 & 2 13'

Bcl, 2(picc)111-2211-perc(3)-str

American Composers Alliance

Festival Journey for Solo Percussion and  
Symphony Orchestra 42'

Picc, 2222-4331-perc(2)-timp-str

American Composers Alliance

Four Corners of the World 20'

Picc, 2221-4331-timp-perc-str  
Narrator

American Composers Alliance

In the Spirit and the Flesh 21'

2222-4331-timp-perc-str  
SATB Chorus, Jazz Trio (pf, bs, dm)

American Composers Alliance

Niger Symphony 13'

1110-2111-perc-str

American Composers Alliance

Poem for Orchestra No. 1 10'

Picc, Eh, Bcl, 2220-4331-perc(3)-str

American Composers Alliance

Ring Shout Concerto for solo percussion &  
orchestra 20'

Ssx, Asx, Tsx, Bsx, 1111-2320-perc-str

American Composers Alliance

Spiritual Cycle 15'

2222-4331-timp-perc(2)-str  
Solo Soprano

American Composers Alliance

Spiritual Fantasy No. 6 9'

2202-2200-timp-perc-str  
Solo Trumpet

American Composers Alliance

Three Symphonic Spirituals 14'

2222-2221-timp-perc-cel-str

American Composers Alliance

## **Walker, George 1922-**

Address for Orchestra 19'

Picc, Eh, Bcl, Cbn, 3332-4231-timp-perc(3)-  
hp-str

Lauren Keiser Music

An Eastman Overture	8'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(4)-hp-str	
Lauren Keiser Music	
Antifonys	7'
str	
Lauren Keiser Music	
Cantata	11'
1(Afl)200-0300-timp-perc(2)-org-str Solo Soprano, Solo Tenor, SATB or boys choir	
Lauren Keiser Music	
Foils for Orchestra: Hommage a Saint George	12'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc-pf-hp-str	
Lauren Keiser Music	
Folksongs for Orchestra	15'
Picc, Eh, 2222-2221-timp-perc(6)-pf(hpschd)-hp-str	
Lauren Keiser Music	
Hoopia: A Touch of Glee	9'
Picc, Eh, 2222-4431-timp-perc-hp-str	
Lauren Keiser Music	
Icarus in Orbit	7'
Picc, 2222-3321-timp-perc(4)-hp-cel-str	
Lauren Keiser Music	
Lilacs for Voice and Orchestra	16'
Afl, Picc, Eh, Bcl, 2222-4441-timp-perc(4)-hpschd-hp-str Solo Soprano or Tenor	
Lauren Keiser Music	

Lyric for Strings	7'
str	
Lauren Keiser Music	
Lyric for Strings: for Young Musicians	7'
str	
Lauren Keiser Music	
Mass	27'
Picc, Afl, Eh, Bcl, Cbn, 2222-4231-timp-perc(5)-pf-org-hp-str Solo Soprano, Solo Alto, Solo Tenor, Solo Bass, SATB Chorus	
Lauren Keiser Music	
Overture: In Praise of Folly	8'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(5)-pf(cel)-hp-str	
Lauren Keiser Music	
Pageant and Proclamation	11'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(4)-pf(cel)-hp-str	
Lauren Keiser Music	
Sinfonia No. 1	13'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(6)-pf(cel)-hp-str	
Lauren Keiser Music	
Sinfonia No. 2	16'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(3)-gtr-pf-hp-str	
Lauren Keiser Music	
Sinfonia No. 3	17'
Picc, Eh, Bcl, Cbn, 2222-4431-timp-perc(4)-cel-hp-str	
Lauren Keiser Music	

Tangents for Chamber Orchestra	8'
222(Bcl)2-2210-timp-perc-pf-hp-str	
Lauren Keiser Music	
Variations for Orchestra	14'
Afl, Picc, Eh, Bcl, Cbn, 2222-4331-timp-perc(5)-pf(cel)-hp	
Lauren Keiser Music	
<b>Wilson, Ollly Woodrow 1937-</b>	
Akwan	16'
2233-4331-perc(4)-str Solo Electric Piano	
G. Schirmer Music	
Episodes for Orchestra	14'
Eh, Bcl, 3(Picc, Afl)222-44(ptpt)31-timp-perc(3)-pf-hp-str	
G. Schirmer Music	
Expansions III	16'
3322-4331-perc(3)-hp-pf-str	
G. Schirmer Music	
Hold On: Symphony No. 3	40'
Picc, Afl, Eh, Bcl, 2222-43(ptpt)31-timp-perc(3)-pf-hp-str	
G. Schirmer Music	
Houston Fanfare	3'
3222-4331-timp-perc(4)-hp-pf-str	
G. Schirmer Music	
Lumina	11'
3222-4330-timp-perc(2)-hp-pf-str	
G. Schirmer Music	

Shango Memory	8'
3333-4331-perc(4)-hp-pf-str	
G. Schirmer Music	
Sinfonia	23'
4(picc, 2bfl)333-4331-timp-perc(4)-hp-pf-str	
G. Schirmer Music	
Spiritsong	21'
2223-4331-perc(6)-amp pf-hp-str Solo Soprano, SATB Chorus	
G. Schirmer Music	
Voices	15'
2(picc)333-4331-timp-perc(4)-pf-str	
G. Schirmer Music	
Viola Concerto	20'
Picc, 22(Eh)22-4331-timp-perc(2)-pf-hp-str Solo Viola	
G. Schirmer Music	



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## APPENDIX A

### LIST OF PUBLISHERS

-----  
Adolphus Hailstork  
Tel: 757-683-6342  
[ahailsto@odu.edu](mailto:ahailsto@odu.edu)  
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Tel: 818-606-5743  
[jaygaylemusic@yahoo.com](mailto:jaygaylemusic@yahoo.com)  
[www.jeanniepool.org](http://www.jeanniepool.org)

---

Jeraldine Herbison  
4041 Catesby Jones Dr.  
Hampton, VA 23669  
757-722-1137  
[jesauh@gmail.com](mailto:jesauh@gmail.com)

---

Jonathan Bailey Holland  
[jonathan@jonathanbaileyholland.com](mailto:jonathan@jonathanbaileyholland.com)  
[www.jonathanbaileyholland.com](http://www.jonathanbaileyholland.com)

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[Regina@reginaharrisbaiocchi.com](mailto:Regina@reginaharrisbaiocchi.com)  
[www.Reginaharrisbaiocchi.com](http://www.Reginaharrisbaiocchi.com)

---

Richard Rosenberg  
5229 Johnsontown Rd  
Chestertown, MD 21620  
Tel: 443-480-8313  
[rr@richardrosenberg.net](mailto:rr@richardrosenberg.net)  
[www.richardrosenberg.net](http://www.richardrosenberg.net)

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## **APPENDIX B**

### **SELECTED ELECTRONIC CORRESPONDENCES (E-MAILS)**



Nse Ekpo <mrekpo@gmail.com>

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## Edmond Dede

8 messages

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Nse Ekpo <mrekpo@gmail.com>

Fri, Dec 12, 2014 at 8:06 PM

To: rr@richardrosenberg.net

Dear Maestro Rosenberg,

My name is Nse (EN-say) Ekpo and I am a doctoral conducting student at the University of South Carolina. My research document is on the Orchestral Music of Black Composers. In researching Edmond Dede's music, I stumbled upon your recording of his Chicago: Grande Valse. It is an incredibly charming performance in my humble opinion.

Is this music published? If so by whom? I am creating a compendium and need publisher information for my document.

Would you love to chat/email about this.

Many Thanks!

Nse

864-901-2206 cell

---

Richard Rosenberg <rr@richardrosenberg.net>

Sat, Dec 13, 2014 at 7:42 AM

To: Nse Ekpo <mrekpo@gmail.com>

Dear Nse,

Thank you for your kind words on my recording of music by Dédé. I am elated that there is finally interest on his music as well as his New Orleans colleagues, most of whom were also Black and Créole.

You can see what other works of Dédé and those colleagues I have edited at:

<http://www.richardrosenberg.net/creoleromantics.html>

I am also, as you know, a conductor and not by any means a music publisher. I do it because no one else has been eager to do it for or with me. I do have all of those editions and now and then sell them as a way of defraying the exorbitant amount of time I have invested sleuthing and preparing these meritorious works. My wife is poised to help me determine prices for each, but have not yet done so. I would be happy to discuss them with you.

Most of the materials were culled from the Bibliothèque Nationale de France, and in Dédé's case, there was never any score, only individual parts. The parts were each different from each other—obviously printed rapidly with little proofing. I had to align those parts and then compile a score after deciding which parts made more sense.

Of special note is the Edmond Dédé opera I discovered only four years ago, "Le Sultan d'ispahan." It is the only complete manuscript I have ever seen of Dédé. The opera was written in 1887 never performed, and presumed lost until 2010. It is a fully-finished four act French-style grande opéra, complete with choruses, set numbers, ballets and military music. You can hear the recording of the world premiere of the only part that I finished transcribing, the Overture:

<http://www.richardrosenberg.net/WebsiteMOVs/DedeSultanOvertureNMF-RR.mp4>

This was performed only three seasons ago with a student orchestra. I am trying to get funding to complete the preparation of the entire opera which will be a huge undertaking.

I would like to know more about your work, and look forward to talking with you. Today I will be mostly out of pocket, as I was last evening when you left a phone message. Try me again at your convenience at [443.480.8313](tel:443.480.8313).

Sincerely,

Richard

Richard Rosenberg

Artistic Director, National Music Festival

Support the National Music Festival!

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OuterArts, Inc. dba National Music Festival

Tax ID # 27-4284348

[RichardRosenberg.net](http://RichardRosenberg.net)

443.480.8313



Nse Ekpo <mrekpo@gmail.com>

---

## Canvas

2 messages

---

Nse Ekpo <mrekpo@gmail.com>  
To: gtwalker@verizon.net

Mon, Jan 5, 2015 at 3:26 PM

Dear Dr. Walker

My name is Nse' (EN-say) Ekpo and I am a doctoral conducting student at the University of South Carolina. My dissertation is entitled, "Expanding the American Canon: A Conductor's Compendium of Orchestral Music of Black Composers". I just wanted to let you know that this project is forth coming with the goal of it being in every university school of music library in America.

Does your work Canvas, have any other strings besides Double Bass?

Warmly,

Nse  
[864-901-2206](tel:864-901-2206)

---

George Walker <gtwalker@verizon.net>  
To: Nse Ekpo <mrekpo@gmail.com>

Mon, Jan 5, 2015 at 3:42 PM

Dear Mr. Ekpo,

Thank you very much for your email.

Canvas does not use any strings besides double basses.

I hope that you will be successful in completing your project and reaching your admirable goal.

With all good wishes.

George Walker  
[Quoted text hidden]





Nse Ekpo <mrekpo@gmail.com>

---

## Folk Psalm for Orchestra

3 messages

---

Nse Ekpo <mrekpo@gmail.com>

Fri, Dec 19, 2014 at 9:58 AM

To: info@pfwonline.org

Cc: howardharris2@yahoo.com

Dear Mr. Harris,

My name is Nse (EN-say) Ekpo and I had the pleasure of speaking with you over the phone on Friday, December 19th, 2014.

You will be pleased to know that your Folk Psalm for Orchestra is published by Lauren Keiser Music. Your piece can be found on page 4 of this catalogue:

<http://laurenkeisermusic.com/catalog/LKMP%20rental.pdf>

I am a Doctoral conducting student at the University of South Carolina and am doing my dissertation research on The Orchestral Music of Black American Composers. So far I have been in touch with you, Primous Fountain, Adolphus Hailstork, Paul Freeman and other notable black composers of our time.

I also am a symphonic conductor and would love to work on any projects where a conductor would be an asset. I've attached my resume as well as some video clips of me conducting.

Variations on a Theme by Tchaikovsky (Arensky) <https://www.youtube.com/watch?v=usdhiLSja54>

Mendelssohn, Violin Concerto: <https://www.youtube.com/watch?v=3VE3q6Pk4AI>

Britten, Simple Symphony: <https://www.youtube.com/watch?v=KrGLB0FLas0>

Stravinsky, The Soldier's Tale (part 1): <https://www.youtube.com/watch?v=mU2TB0wMTD0>

Warmly,

Nse'

864-901-2206 (cell)



Resume\_12\_19\_14.doc

88K

---

The People's Family Workshop <info@pfwonline.org>

Sun, Dec 21, 2014 at 2:27 AM

To: Nse Ekpo <mrekpo@gmail.com>

Cc: Howard Harris <howardharris2@yahoo.com>

Mr. Ekpo,

Thanks for the info and making contact with me.  
Continued best wishes your doctoral pursuit.

Howard Harris

[Quoted text hidden]



Nse Ekpo <mrekpo@gmail.com>

---

## Jeraldine Saunders Butler Herbison's Orchestral Music

3 messages

---

Nse Ekpo <mrekpo@gmail.com>  
To: jesauh@aol.com

Fri, Dec 19, 2014 at 1:00 PM

Dear Mrs. Herbison

My name is Nse (EN-say) Ekpo and I am working on a Doctoral Research document (Dissertation) at the University of South Carolina on the Orchestral Music of Black American Composers. Do you have any information about the orchestral pieces you have composed and where they can be found (i.e publisher information and length of pieces)? I have a resource that says you have pieces such as Genesis I and II for orchestra and I think I saw that you also have a cello concerto.

Warmly,

Nse Ekpo  
864-901-2206 cell

---

jesauh@aol.com <jesauh@aol.com>  
To: mrekpo@gmail.com

Tue, Dec 23, 2014 at 6:09 PM

Hello,

This message is just to let you know that I received your phone call. I have several pieces for orchestra, both string and full. I, some years ago had a publisher for some of my string orchestra pieces, (Velke and Lucks) but at present I am self-published. I am compiling a list of just orchestral music, with some notes on length, performances, levels etc. I should finish sometime by the beginning of January. How soon do you need the information, and will you also need music scores? Do you conduct an orchestra? Do you need a more recent biographical sketch? Your information must be from a very, very old source, as I see you have "Butler" - My first husband included in my name.

Jeraldine Saunders Herbison

[Quoted text hidden]

---

Nse Ekpo <mrekpo@gmail.com>  
To: jesauh@aol.com

Tue, Dec 23, 2014 at 6:31 PM

Dear Mrs. Herbison,

My source was "The String Music of Black Composers" by Aaron Horne (1991). I won't be needing any actual scores, just the exact orchestration, timing, and with your permission, contact information for you. My goal is to have my dissertation published and in every college school of music in the US so that your works can be performed. I am a student and do not currently have an orchestra, but I have had an orchestra in the past.

I would like to submit the first draft of my document by Feb. 16, 2015 so I would like to get the information from you as soon as you are able to produce it.

Warmly,

Nse Ekpo

P.S. Attached is a video link of my conducting a student ensemble at the Univ. of South Carolina.  
<https://www.youtube.com/watch?v=usdhiLSja54>

[Quoted text hidden]



Nse Ekpo <mrekpo@gmail.com>

---

## Orchestral Music of Black American Composers

4 messages

---

Nse Ekpo <mrekpo@gmail.com>

Fri, Dec 26, 2014 at 7:44 AM

Bcc: tvunderink@peermusic.com, skim@presser.com, lauren@laurenkeisermusic.com, sc@subitomusic.com, jim.kendrick@eamdlc.com

Hello!

My name is Nse (EN-say) Ekpo and I am working on a Doctoral Research document (Dissertation) at the University of South Carolina on the Orchestral Music of Black American Composers. I have had conversations with Primous Fountain and have made contact with Adolphus Hailstork, Anthony Davis and others. My goal is to publish a modern resource that will be in every school of music reference section in America.

Do you have a list in your catalog of Black composers?

Warmly,

Nse'

[864-901-2206](tel:864-901-2206) (cell)

---

lauren@laurenkeisermusic.com <lauren@laurenkeisermusic.com>

Fri, Dec 26, 2014 at 7:44 AM

To: mrekpo@gmail.com

The NY Metro office will be closed on December 23 until January 5. Our St. Louis office will close Dec. 24 in the afternoon until Jan. 5

Happy New Year!

If this is a MPA/USA matter, please email Brittain Ashford at [admin@mpa.org](mailto:admin@mpa.org).

Thank you,  
Lauren Keiser

---

Stephen Culbertson <sc@subitomusic.com>

Fri, Dec 26, 2014 at 12:19 PM

Reply-To: sc@subitomusic.com

To: Nse Ekpo <mrekpo@gmail.com>

Dear Nse,

Thank you for your message.

If you go to our Highlight/Featured Composers page <http://www.subitomusic.com/composers/highlights/>

The following should be of interest:

Michael Abels

James Lee III

Daniel Bernard Roumain

Best wishes,

Stephen Culbertson

[Quoted text hidden]

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**Nse Ekpo** <mrekpo@gmail.com>

Fri, Dec 26, 2014 at 4:14 PM

To: sc@subitomusic.com

Thank you so much Mr. Culbertson.

Warmly,

Nse Ekpo

DMA 2015

[Quoted text hidden]

## **APPENDIX C**

### RECITAL PROGRAMS

Nseobong E. Ekpo, conductor

in

GRADUATE RECITAL

Monday, April 28th,

4:00 pm

Koger Large Rehearsal Room

On the Town: Three Dance Episodes

Leonard Bernstein  
(1918-1990)

- I. The Great Lover
- II. Lonely Town: pas de deux
- III. Times Square 1944

Estancia: Four Dances Opus 8A

Alberto Ginastera  
(1916-1983)

- I. Los trabajadores agricolas (The land workers)
- II. Danza del trigo (Wheat dance)
- III. Los peones de hacienda (The cattle men)
- IV. Danza final (Malambo)

Violin Concerto in E minor Opus 64

Felix Mendelssohn  
(1809-1847)

- I. Allegro molto appassionato
- II. Andante  
Sarah Land, violin
- III. Allegretto non troppo – Allegro molto vivace  
Sean Heely, violin

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

Nseobong E. Ekpo, conductor

in

GRADUATE RECITAL

Tuesday, September 16th,  
7:30 pm  
USC School of Music Recital Hall

Variations on a Theme by Tchaikovsky, Opus 35a

Anton Arensky  
(1861-1906)

Theme: Moderato  
Variation I. Un poco piu mosso  
Variation II. Allegro non troppo  
Variation III. Andantino tranquillo  
Variation IV. Vivace  
Variation V. Andante  
Variation VI. Allegro con spirito  
Variation VII. Andante con moto

Simple Symphony, Opus 4

Benjamin Britten  
(1913-1976)

I. Boisterous Bourree  
II. Playful Pizzicato  
III. Sentimental Saraband  
IV. Frolicsome Finale

Flute Concerto No. 2 in D Major, K314

Wolfgang Amadeus Mozart  
(1756-1791)

I. Allegro aperto  
II. Andante ma non troppo  
III. Allegro

Diane Kessel, flute

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.

Nseobong E. Ekpo, conductor

in

GRADUATE RECITAL

Tuesday, October 28th, 6:00 pm  
USC School of Music Recital Hall

L'Histoire du Soldat (The Soldier's Tale)

Igor Stravinsky  
(1882-1971)

Part I

The Soldier's March  
Airs by a Stream  
The Soldier's March (reprise)  
Pastorale  
Airs by a Stream (reprise)

Part II

The Soldier's March  
Royal March  
The Little Concert  
Three Dances (Tango-Waltz-Ragtime)  
The Devil's Dance  
The Little Choral  
The Devil's Song  
The Great Chorale  
Triumphal March of the Devil

Dr. Donald Gray, narrator

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.



Nseobong E. Ekpo, conductor  
in  
DOCTORAL LECTURE RECITAL

*Expanding the American Canon: A Conductor's Compendium of Black American  
Orchestral Composers*

Tuesday, March 17, 2015  
10:05 a.m  
USC School of Music Recital Hall

Mephisto Masque

Edmond Dede  
(1827-1903)

Petite Suite de Concert

Samuel Coleridge-Taylor  
(1875-1912)

Theme and Variations for String Orchestra

Jeraldine Herbison  
(b. 1941)

Mr. Ekpo is a student of Donald Portnoy. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.